The Palace at Kew From the Lawn.

A DESCRIPTION OF THE GARDENS AND BUILDINGS AT KEW, IN SURREY;

With the *Engravings* belonging thereto in *Perſpective.*

TO WHICH IS ADDED,

A Short Account of the Principal SEATS and GARDENS in and about *Richmond* and *Kew.*

BRENTFORD

Printed and Sold by P. NORBURY, near the Market-Place, and GEORGE BICKHAM, in Kew-Lane, Richmond. Where may be had, a Deſcription of the Houſe and Gardens of Blenheim, Ditchly, and Stow; likewiſe a Deſcription of Kenſington, Hampton-Court, and Windſor.

The Palace at Kew from the Lawn.

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A DESCRIPTION OF THE GARDENS AND BUILDINGS AT KEW, IN SURRY, &c.

AS you enter the Houſe from the principal Court, a Veſtible leads to the Great Hall, which occupies two Storys in Height, and receives its Light from Windows in the Upper Story. It is Furniſhed with full length Portraits, repreſenting King *William* III. Queen *Mary*, the preſent King of *Pruſſia*, the late Emperor of *Germany*, the preſent hereditary Prince of *Brunſwick*, the late Elector of *Cologne*, and the famous Lord *Burleigh*, ; a good Hunting Piece by *Wooton*, wherein are repreſented his Royal Highneſs *Frederick* Prince of *Wales*, Lord *Baltimore*, Lord *Cholmondely*, Lord *Boſton*, Colonel *Pelham*, and ſeveral of his Royal Highneſs's Attendants. In this Room are likewiſe two large Vaſes of Statuary Marble, on which are cut the Four Seaſons of the Year. From the Hall a Paſſage leads to the Garden; on the Right Hand of this Paſſage is the Princeſs's common Apartment

partment, conſiſting of an Antichamber, a Drawing Room, a Cabinet, and a Gallery with a Watering Room; the Antichamber is hung with Tapeſtry, and over the Doors are two Portraits, one of the late Lord *Cobham*, the other the preſent Earl of *Cheſterfield*. The Drawing Room is likewiſe hung with Tapeſtry; over the Doors are the Portraits of His Majeſty King *George* I. and his Royal Highneſs *Frederick* Prince of *Wales*. There is alſo another Picture in the Room, a Picture with Three Heads, being the Portraits of their Royal Highneſſes the late Princeſs of *Orange*, and the Princeſſes *Amelia* and *Carolina*. The Cabinet is Furniſhed with Pannels of Japan; the Ceiling is gilt, which together with the Chimney Piece, was deſigned by Mr. *Kent*.

The Gallery, with its Furniture, is deſigned by the ſame; the Colour of the Wainſcotting is Blue, Ornaments gilt: over the Chimney is a Portrait of the late Prince of *Orange*, in a Riding Dreſs, and on each Side of it is a fine Picture by *Wooton*, the one repreſenting a Stag at Bay, the other a Return from the Chaſe: the Landſcape is *Windſor Foreſt* and the Perſons repreſented are the late Prince of *Wales*, the late Duke of *Marlborough*, Mr. *Spencer*, the Duke of *Chandois*, the Marquis of *Powes*, Lord *Jerſey*, Lord *Boſton*, Lord *Baltimore*, the Colonels *Lumly*, *Shutz*, and *Madden*, Mr. *Scot*, Mr. *Bloodworth*, and ſeveral Attendants.

On the Left of the Paſſage which leads to the Garden, are the Apartments of the Bed Chamber Women; in their Drawing Room there is a very large Collection of Portraits of Illuſtrious Perſons of both Sexes, not finely Painted, but Curious and very Entertaining. The Ceiling is Executed from Deſigns of *Kent*; and all the other Parts of the Room, likewiſe the great Stair Caſe. The principal Floor

of

of the Palace, conſiſts of a Gallery, a Drawing Room, a Dreſſing Room, an Antichamber, a large Cloſet, and Bed Room: the Walls of the Gallery are adorn'd with Groteſque Painting, and Children in Theatrical Dreſſes, by the late Mr. *John Ellis*. The Chimney Piece and the Furniture are from Deſigns of Mr. *Kent*, and on the Piers between the Windows are four large Painted Looking Glaſſes from *China*.

The Ceiling of the Drawing Room was deſigned, and we believe painted by Mr. *Kent*, with Groteſque Ornaments, in Party Colours and Gold; the Middle repreſents the Story of *Leda*, and all the Furniture deſigned by the ſame: The Room is hung with Green Silk, and Furniſhed with a fine Collection of Paintings by *Doumenichino*, *Paul Veronoſe*, *Albano*, *Claude Lorrain*, *Pietro*, *Cartona*, *Cornelius Janſen*, *Baſſano*, *Bergheim*, *Bourgognon*, &c.

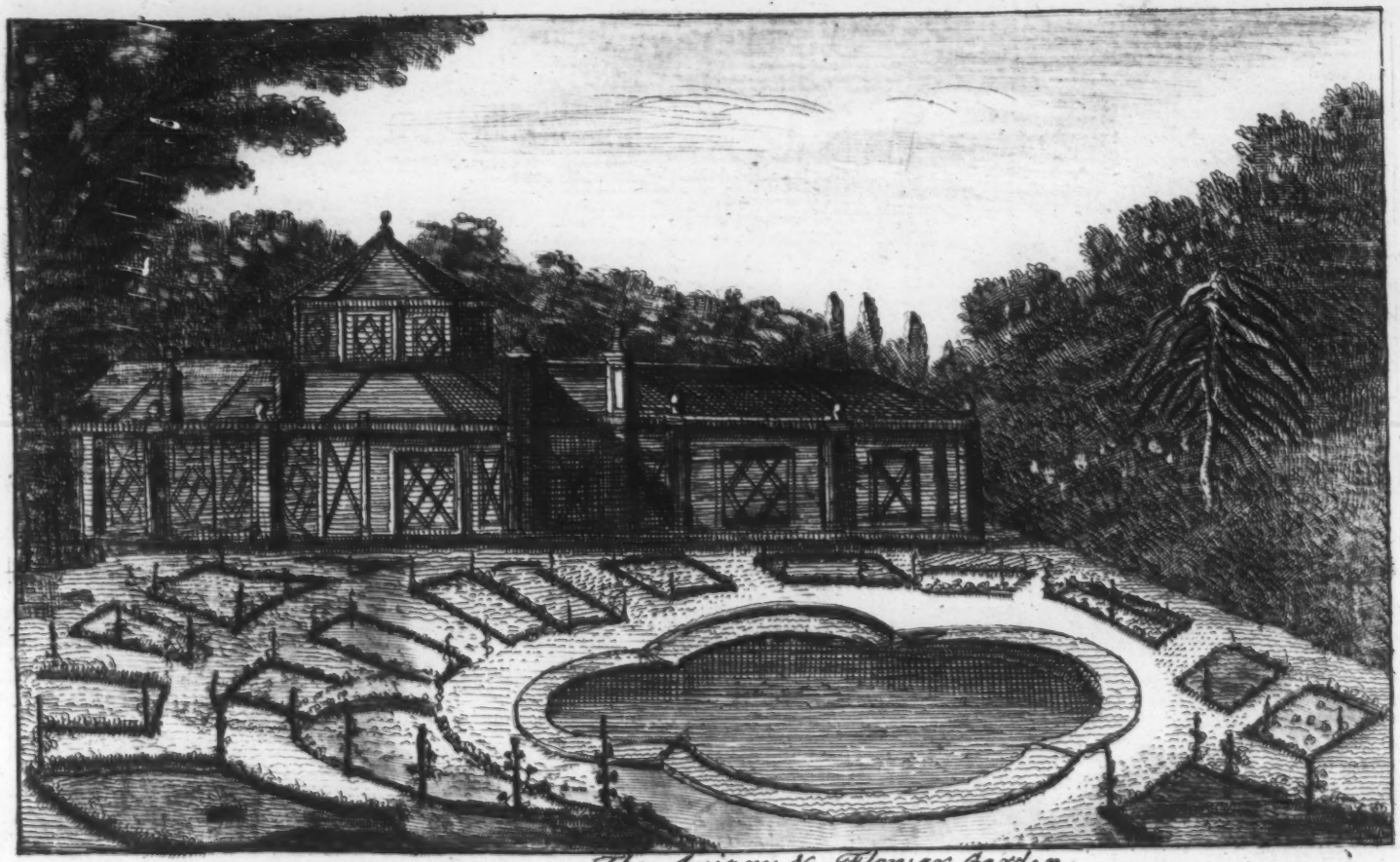
The Ceiling, Furniture, and Chimney Piece of the Dreſſing Room were deſigned by *Kent*; the Room is Richly Furniſhed with Japan Cabinets, and a great Variety of curious Work in Dreſden Porcelain, Ambor, Ivory, &c. and there are alſo in it two large Pictures, the one by *Derpan*, repreſenting the Children of the Royal Family at Play, and the other the late Prince of *Wales*, with his preſent Majeſty, the late Duke of *York*, and the Princeſs *Auguſta*, all in their Infancy, attended by Lord *Boſton*, Lady *Archibald Hamilton*, and Mrs. *Herbert*. Her Royal Highneſs's Bed Chamber is hung with Tapeſtry, the Ornaments by *Kent*.

The Antichamber and Cloſets contain nothing remarkable, excepting an Hygrometer of a very curious Conſtruction, invented and executed by the learned and ingenious Mr. *Pulling*, one of her Royal Highneſs's Chaplains.

The

The Gardens of KEW are not very large, nor their Situation by any means advantageous; as it is low, and commands no Proſpect. Originally the Ground was one continued dead Flat: The Soil was in general Barren, and without either Wood or Water. With ſo many Diſadvantages it was not eaſy to produce any thing, even tolerable in Gardening: But Princely Munificence, guided by a Director, equally ſkilled in cultivating the Earth, and in the politer Arts, overcame all Difficulties.—That which was once a Deſart is now an Eden. The Judgment which has been employed to ſupply the Defects of Nature, and to overcome its Deformities, hath Juſtly gained univerſal Admiration, and reflects uncommon Luſtre on the refined Taſte of the Noble Contriver; as the vaſt Sums which have been expended to bring this arduous Taſk to Perfection, do infinite Honour to the Generoſity and Benevolence of the Illuſtrious Poſſeſſor, who with ſo liberal a Hand diſtributes the Superfluity of her Treaſure in Works which ſerve at once to adorn the Country, and to nouriſh its Induſtrious Inhabitants. On entering the Garden from the Palace, and turning towards the Left, the firſt Building that appears is the *Orangery*, or *Green Houſe*, of which the Perſpective View is in the Plates, built in the Year 1761, under the Inſpection of Mr. *Chambers*. The Front extends 145 Feet, the Room is 142 Feet long, 30 Feet wide, and 25 Feet high; in the Back Shed are two Furnaces to heat Flues laid under the Pavements of the Orangery, which are found very Uſeful, and indeed very Neceſſary in Time of hard Froſt. The Phyſic or Exotick Garden was begun in the Year 1760, now finiſhed, and from the Manager's great Aſſiduity with which all curious productions are collected from every Part of the Globe, without any regard to Expence, it may be concluded that in a few Years, this will be the ampleſt and beſt Collection

The Menagerie and Pavillion.



The Aviary & Flower Garden

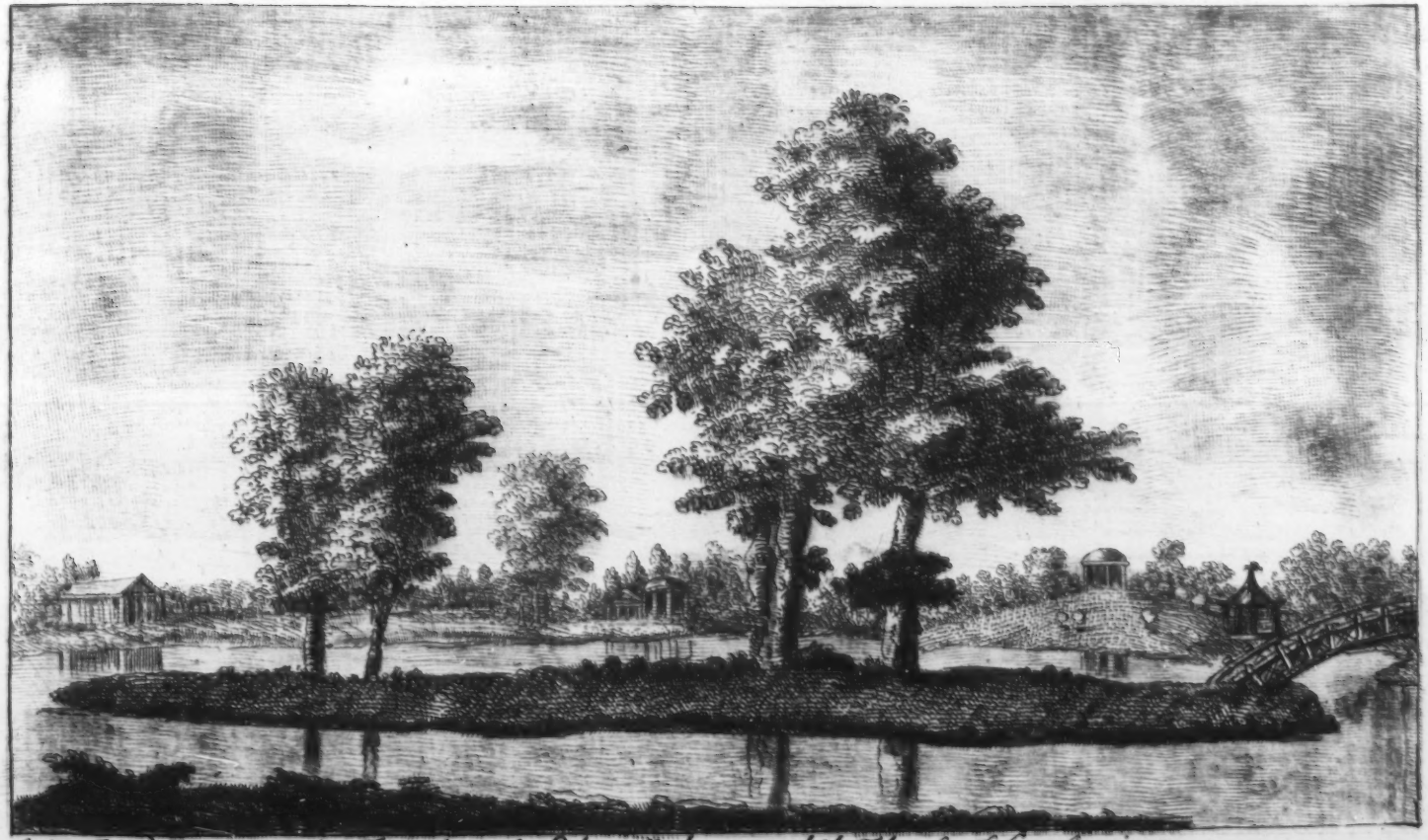
lection of Plants in *Europe*. For the Cultivation of theſe Plants there are built ſeveral Stoves, and amongſt others a very large one, of 140 feet, excluſive of the Tan-pits, and the two Ends from two dry Stoves, each 25 Feet long, 18 Feet wide, and 20 Feet high. The dry Stoves are furniſhed with Stands for placing Pots on, made in the Form of Steps; they have three Revolutions of Flue in the Back Wall, and one of them hath likewiſe a Flue under the Pavement. On the one Side of the Stove in Front, there is a Border covered with Glaſs for Bulbous Roots, which by the Aſſiſtance of the Flues under the Pavement of the Stone, Flouriſh very early in the Year.

Contiguous to the Exotick Garden is the Flower Garden. In the Entrance, is a Stand on each Side for rare Flowers, which form one End of the Garden, the two Sides are encloſed with high Trees, and the End facing the principal Entrance is Occupied by an Aviary of a vaſt depth in which is kept a numerous Collection of Birds, both Foreign and Domeſtic.

The Parterre is divided by Walks into a great Number of Beds, in which all Kinds of beautiful Flowers are ſeen during the greateſt Part of the Year; and in the Centre is a Baſon of Water ſtocked with Gold Fiſh. From the Flower Garden a ſhort winding Walk leads to the *Menagerie*; it is of one Figure, the Centre is occupied by a large Baſon of Water, ſurrounded by a Walk, and the Whole is encloſed by a Range of Pens, or large Cages, in which are kept great Numbers of *Chineſe* and *Tartarian* Pheaſants, beſides many Sorts of other large Exotick Birds. The Baſon is Stocked with ſuch Water Fowl as are too Tender to live on the Lake, and in the Middle of which ſtands a Pavilion of an irregular Octogon Plan, in Imitation of a Chineſe

Chineſe open Ting, finiſhed in the Year 1760; you ſee the perſpective View of the Menagerie, or Pheaſant Ground and Pavilion, in the Plates. Near the Menagerie ſtands the Temple of *Bologna*, it is of the Proſtyle kind, the Portico Tetraſtyle Dorick, the Metopes alternately enriched with Helmets, and Daggers, and Vaſes, and Pateras. The Cell is Rectangular, and of a Seſquialteral Proportion, but cloſed with an Elyptical Dome, from which it receives the Light. Paſſing from the Menagerie towards the Lake, in a retired ſolitary Walk on the Left, is the Temple of the God *Pan*, of the Monopteros Kind, but cloſed on the Sides towards the Thicket in order to make it ſerve for a Seat: It is of the Dorick Order; the Profile imitated from that of the Theatre of *Marcellus* at *Rome*, and the Metopes enriched with Ox Sculs and Pateras. Not far from the laſt deſcribed Temple, on an Eminence, ſtands the Temple of *Eolus*, like that of *Pan*, of the Monopteros Figure, the Order is a Compoſite, in which the Dorick is predominant; within the Columns is a large Semicircular Nich, ſerving as a Seat, which revolves on a Pivot, and may with eaſe be turned by one Hand to any Expoſition, notwithſtanding its Size. The Views to be found in their proper Plates.

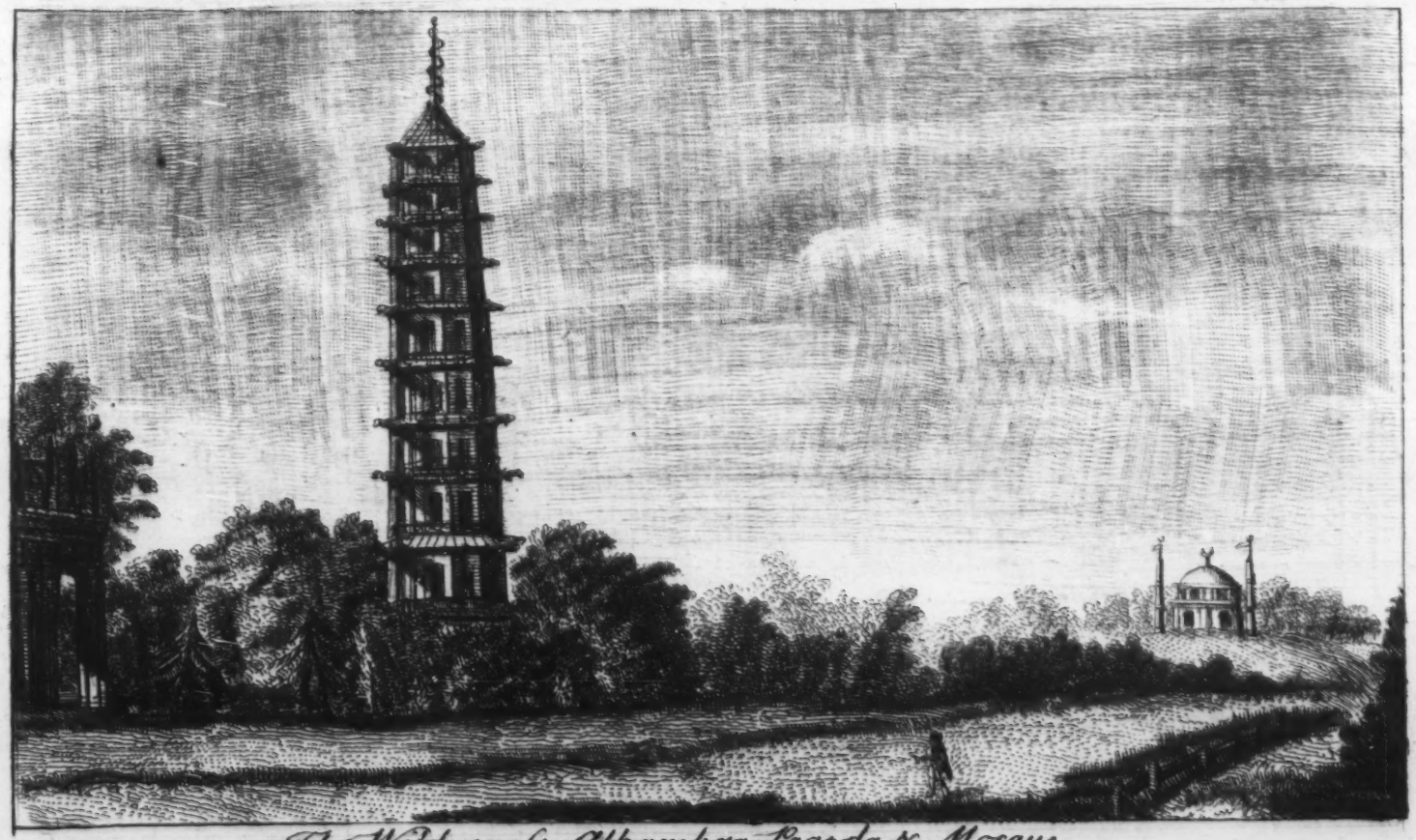
At the Head of the Lake, and near the Temple of *Eolus*, ſtands a Chineſe Octagon Building, of two Stories, Built many Years ago: It's commonly called the Houſe of *Confucius*. The lower Story conſiſts of one Room and two Cloſets, and the upper Story is one little Saloon, commanding a very pleaſant Proſpect over the Lake and Gardens; the Walls and Ceiling are painted with Groteſque Ornaments, and little Hiſtorical Subjects, relating to *Confucius*, with ſeveral Tranſactions of the Chriſtian Miſſions in *China*. The Sofa and Chairs are Elegant covered with Tapeſtry of the *Gobelins*. In a Thicket near the



Lake, Island Oraingrie Temples of Eolus, Belona, and the House of Confucius

the Houſe of *Confucius*, is erected an Engine which ſupplies the Lake and Baſons in the Gardens with Water. This Engine was Contrived by Mr. *Smeaton*, and Executed under his Direction in the Year 1761; it anſwers perfectly well, raiſing by means of two Horſes, upwards of 3600 Hogſheads of Water in Twelve Hours. From the Houſe of *Confucius*, a covered cloſe Walk leads to a Grove, where is placed a Semioctagon Seat, deſigned by *Kent*; which by a Winding Walk on the Right Hand of the Grove, leads to an open Plain, on one Side of which, backed with Thickets, on a riſing Ground, is placed a Corinthian Colonade, called the *Theatre of Auguſta*; from which you have a Proſpect of the *Temple of Victory*, which is the next Building that offers itſelf to View: It ſtands on a Hill, and was Built in Commemoration of a Signal Victory obtained, on the 1ſt of Auguſt, 1759, near Minden, by the Allied Army, under *P. Ferdinand* of *Brunſwick*, over the French Army, commanded by Marſhal de *Contades*; the Figure is a Circular Peripteros; the Order Ionick Decaſtick, Fluted and richly Finiſhed; the Frieze is adorned with Foliages, and round the Attick are ſuſpended Feſtoons of Laurel. The Cell which commands a pretty Proſpect towards *Richmond*, and likewiſe over *Middleſex*, is neatly finiſhed with Stucco Ornaments. Thoſe in the Ceiling repreſent Standards and other French Trophies, built ſoon after the abovementioned Battle. As you paſs along from the *Temple of Victory*, towards the upper Part of the Gardens, are ſeen the Ruins of an Arch, ſurrounded with ſeveral Veſtiges of other Structures. The Two Perſpective Views of it are to be found among the Plates, and its Deſcription will be given hereafter. The upper Part of the Garden compoſes a large Wilderneſs, on the Border of which ſtands a Moveſque Building, commonly called the *Alhambra*.

It conſiſts of a Saloon, fronted with a Portico of coupled Columns, and Crowned with a Lantern. Its in the Plate. The Ceilings of the Saloon are Painted in a very ſuperb Manner. On an open Space, near the Centre of the ſame Wilderneſs, is Erected the Tower commonly called the great *Pagoda*, built in 1761, and covered in the Spring of the Year 1762. The Deſign is an Imitation of the Chineſe TAA, deſcribed thus, the Baſe is a regular Octagon, 49 Feet in Diameter, and the Superſtructure is likewiſe a regular Octagon on its Plan, and in its Elevation compoſed of Ten Partitions, which form the different Stories of the Building; the loweſt of theſe is 26 Feet in Diameter, excluſive of the Portico which ſurrounds it, and 18 Feet High; the Second is 25 Feet in Diameter, and 7 Feet High; and all the reſt diminiſh in Diameter and Height, in the ſame Arithmetical Proportion; the 9th Story is 18 Feet in Diameter, and 10 Feet High; the 10th Story is 17 Feet in Diameter, and, with the Covering 20 Feet High; and the Finiſhing at the Top is 17 Feet High: So that the Whole Structure from the Baſe to the Top of the Fleuron, is 163 Feet. Each Story finiſhes with a projecting Roof, after the Chineſe Manner, covered with Plates of Varniſhed Iron of different Colours; and round each of them there is a Gallery encloſed with a Rail. All the Angles of the Roofs are adorned with large Dragons, being 80 in Number, covered with a kind of thin Glaſs of various Colours, which produces a moſt Dazling Reflection, and the whole Ornaments at the top are double Gilt; the Walls of the Building are compounded of very hard Bricks, the Outſide of well coloured and well matched Grey Stocks, neatly laid, and with ſuch nice Care, that there is not the leaſt Crack or Fracture in the whole Structure, notwithſtanding its great Height, and the Expedition with



The Wilderness, Alhambra, Pagoda, & Mosque.

with which it was Built. The Staircaſe, which leads to the different Stories, is in the Centre of the Building. The Proſpects open as you advance in Height, and from the Top you command a very extenſive View on all Sides, and in ſome Direction upwards of 40 Miles Diſtance, over a rich and variegated Country.

This delightful Proſpect brings to my Mind thoſe beautiful Lines of that inimitable Poet THOMPSON, *and which I think will not be improperly inſerted here.*

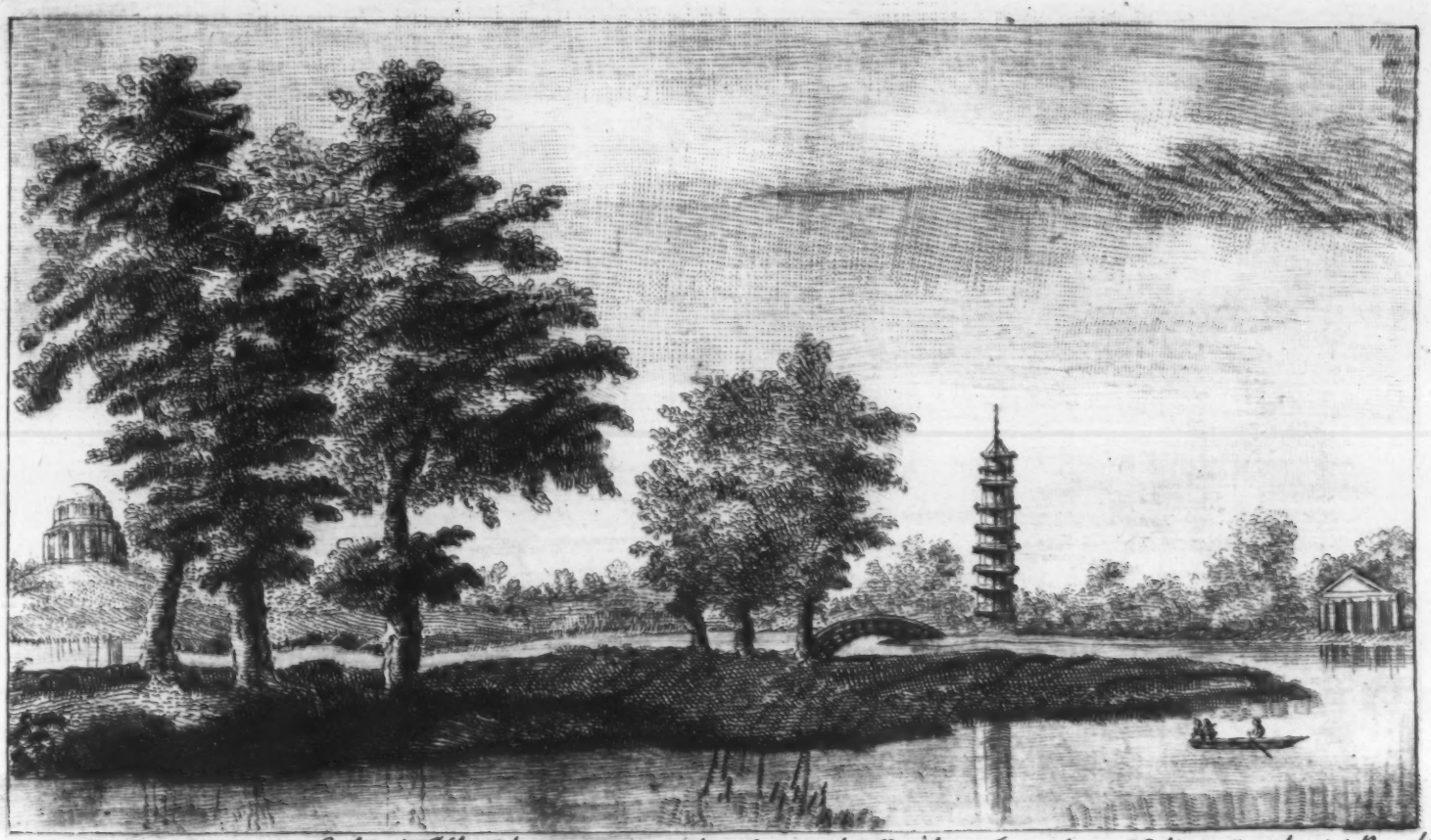
See where enthron'd in adamantine ſtate,
Proud of her bards, imperial Windſor ſits;
There chuſe thy ſeat, in ſome aſpiring grove
Faſt by the ſlowly-winding Thames; or where
Broader ſhe laves fair Richmond's green retreats,
(Richmond that ſees an hundred villas riſe
Rural or gay.) O! from the ſummer's rage
O! wrap me in the friendly gloom that hides
Umbrageous Ham!

Thy Hill, delightful *Shene?* Here let us ſweep
The boundleſs Landſkip: now the raptur'd Eye,
Exulting ſwift, to huge *Auguſta* ſend,
Now to the *Siſter Hills* that ſkirt her Plain,
To loſty *Harrow* now, and now to where
Majeſtic *Epſom* liſts his Princely Brow.
In lovely Contraſt to this Glorious View,
Calmly magnificent, then will we turn
To where the ſilver *Thames* firſt rural grows.
There let the feaſted Eye unweary'd ſtray:

Luxurious, there, rove thro' the pendant Woods
That nodding hang o'er *Harrington*'s Retreat;
And, ſtooping then to *Ham*'s embowering Walks,
Beneath whoſe Shades, in ſpotleſs Peace retir'd,
With *Her* the pleaſing Partner of his Heart,
The worthy *Queenſb'ry* yet laments his *Gay*,
Slow let us trace the matchleſs *Vale of Thames*;
Fair-winding up to where the Muſes haunt
In *Twit'nam*'s Bowers, to royal *Hampton*'s Pile,
To *Clermont*'s terraſs'd Height, and *Eſher*'s Groves,
Where in the ſweeteſt Solitude, embrac'd
By the ſoft Windings of the ſilent *Mole*;
Inchanting Vale! beyond whate'er the Muſe
Has of *Achaia* or *Heſperia* ſung!
O Vale of Bliſs! O ſoftly ſwelling Hills!
On which the *Power of Cultivation* lies,
And joys to ſee the Wonders of his Toil.

This Pagoda is eſteemed one of the fineſt Pieces of Brick Work in *England*, the Workman, Mr. *Brown*. Near this Pagoda, on a riſing Ground, backed with Thickets, ſtands the *Moſque*, of which the perſpective View is in the Plates.

The body of the Building conſiſts of an Octagon Salon in the Centre, flanked with Two Cabinets, finiſhed with One large Dome and Two ſmall Ones. The large Dome is crown'd with a Creſcent, and its upright Part contains Twenty-eight little Arches, which give Light to the Salon. On the Three Front Sides of the central Octagon are Three Door, giving Entrance to the Building; over each of wh.ch there is



Lake & Island seen from the Lawn, the Bridge, Temples of Victory Arethuse & Pagoda

is an Arabic Inſcription in Golden Characters, extracted from the Alcoran, by Dr. *Moreton*, from whom is the following Explanation:

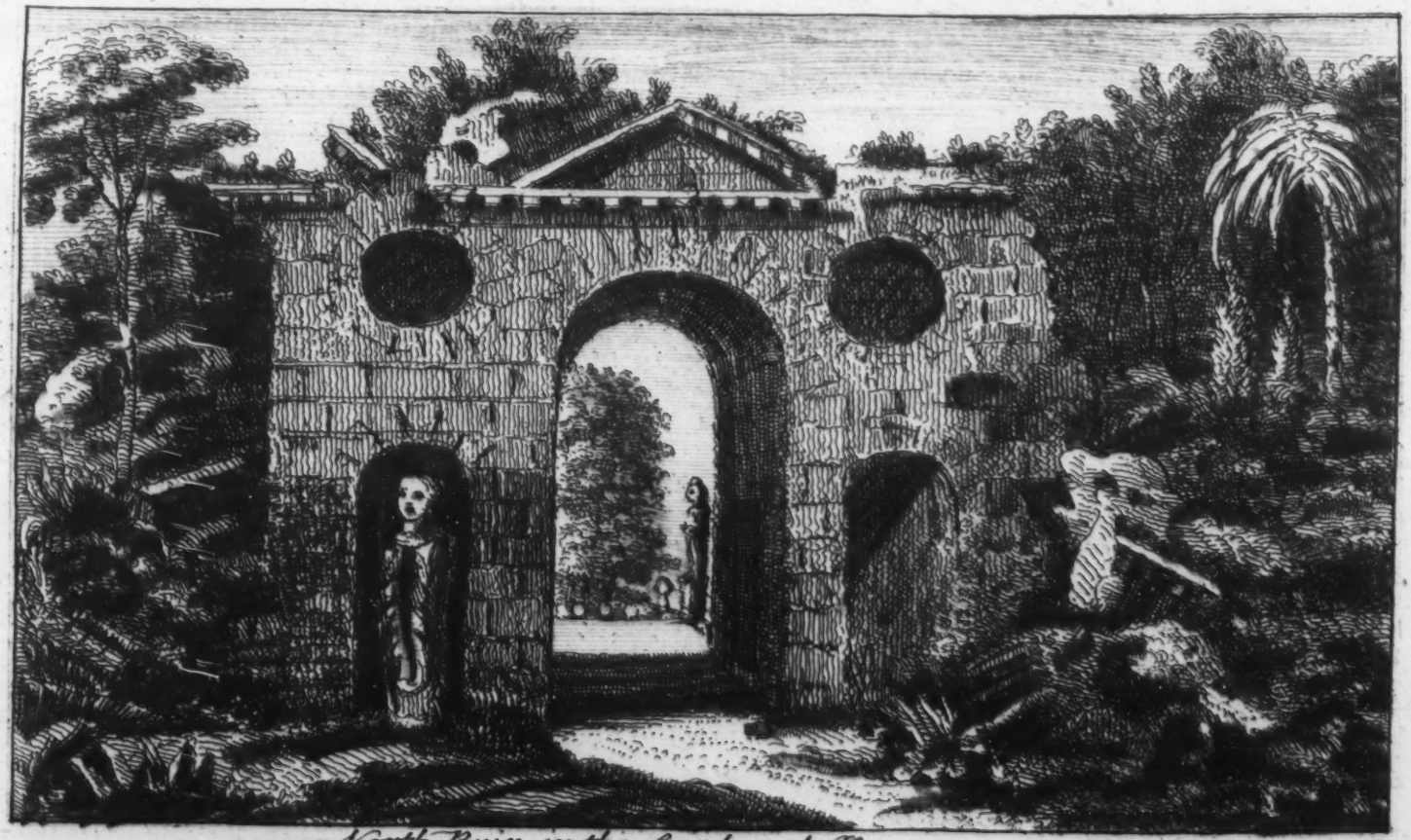
Ne ſit Coactio in Religione,
Non eſt Deus ullus præter Deum,
Ne ponatis Deo ſimilitudinem.

The Minarets are placed at each End of the Principal Building, in the Deſign of them, as well as the whole Exterior Decoration of the Building itſelf, ſo endeavoured to collect the Principal Particularities of the Turkiſh Architecture; with regard to the Interior Decorations, they have not ſo ſcrupulouſly adhered to their Style in Building, but have aimed at ſomething Uncommon, and at the ſame time Pleaſing. The Walls of the Cabinets are Painted of a rich Roſe Colour, and thoſe of the Saloon are Straw Colour. At the Eight Angles of the Room are Palm Trees Modelled in Stucco, Painted and Varniſhed with various Hues of Green in Imitation of Nature, which at the Top Spread, and are ſuppoſed to be Perforated, and a Brilliant Sky appears finely Painted. In the way from the *Moſque* towards the Palace, there is a Gothic Building, deſigned by Mr. *Muntz*, the Front repreſenting a Cathedral. The Gallery of Antiques, Executed in the Year 1757.

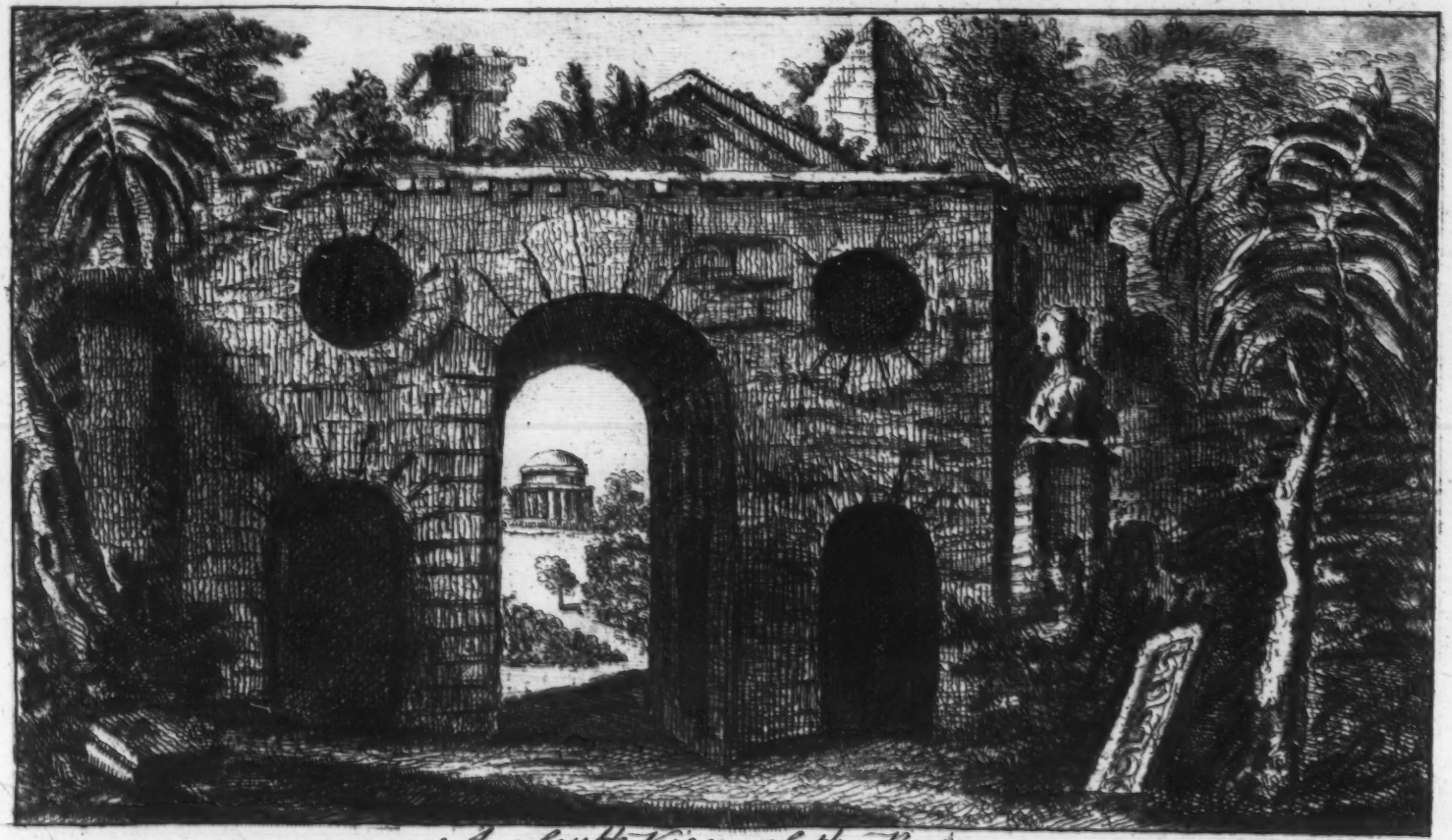
Continuing your way from the laſt mentioned Building towards the Palace, near the Banks of the Lake, ſtands the Temple of *Arethuſa*, a ſmall Building of Four Columns, of which the View is taken, built in the Year 1758. Near it is a Bridge thrown over a narrow channel of Water, and leads to the Iſland in the Lake. The Deſign is in a great Meaſure taken from One of the Palladio's Wooden Bridges, the Perſpective View in the Plate. There is nothing

nothing remarkable in it, but that it was erected in One Night. In various Parts of the Garden are erected Covered Seats. The Temple of Peace the Portico is Hexaſtyle Ionic; the Columns ſtand Fluted, the Infablature enriched, and the Tympan of the Pediment adorn'd with Baſſo Relievos; the Cell is in the Form of a Latin Croſs, the Ends of which are cloſed by Semicircular Sweeps, wherein are Niches to receive Statues, and is richly finiſhed with Stucco Ornaments alluſive to the Occaſion on which it is erected. The firſt Plate exhibits a View of the Palace of *Kew*, ſeen from the Lawn, the next the Lake and the Iſland ſeen from a Point near the Foot of the Bridge, with the Orangerie; the Temples of *Eolus* and *Bologna*, and the Houſe of *Confucius*; the next, a View of the Lake and Iſland ſeen from the Lawn, with the Temple of *Arethuſa*, the Bridge, the Pagoda, and the Temple of Victory; the next, a View of the Flower Garden and Aviary; the next, a View of the Managerie with its Pavillion. The Ruins of *Kew* was Deſigned and Built in the Year 1759, in Order to make a Paſſage for Carriages and Cattle, over One of the principal Walks of the Garden: the Intention was to Imitate a Roman Antiquity, built with Brick, with an Incruſtation of Stone, the Deſign is a Triumphal Arch, originally with Three Apertures, but Two of which are now ſtopped up and converted into Rooms, and into

which you enter by a Door made in the Sides of the principal Arch. The Foffit of the principal Arch is enriched with Coffers and Roſes, and both the Fronts of the Structure are Ruſtic; the North Front is confined between Rocks, overgrown with Briars and other Wild Plants, and Topped with Thickets, amongſt which are ſeen ſeveral Columns and other Fragments of Building, and at a little Diſtance



North Ruin in the Garden at Kew.



A South View of the Ruin

ance beyond the Arch is ſeen an Antique Statue of a Muſe; the next is the South View of the Ruin with the Temple of Victory at a Diſtance. The Central Structure of the Ruin is bounded on each Side by a Range of Arches. There is a great Quantity of Cornices and other Fragments ſpread over the Ground, ſeemingly fallen from Buildings; and in the Thickets on each Side are ſeen ſeveral Remains of Piers, Brick Wall, &c. The laſt Plate preſents a View of the Wilderneſs, with the Alhambra, the Pagoda, and Moſque.